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I. The Style of the *Tso Chuan* 左傳.

Burton Watson, Kyoto University.

In an earlier article the writer has discussed some of the principal ideas and aims which characterize the *Tso chuan*. The present study attempts to examine briefly the style and other literary aspects of the same work.

The contents of the *Tso* fall naturally into two divisions, direct discourse and connecting narrative, of which the former occupies the larger portion. The direct discourse passages are again of two types, long formal speeches and shorter informal conversations. The former are marked by the use of rhythmical phrasing, parallelism and other rhetorical devices such as are already found in the speeches of the *Book of Documents*. Similarly certain formal descriptive passages in the narrative portions show a tendency towards rhythmical, parallelistic construction. But the large part of the *Tso* narrative consists of short passages which set the scene for an episode or connect the speeches of the participants. Judging from Chou works extant today, the writer or writers of the *Tso* had few models for this type of historical narrative to draw upon outside of

the terse, bare entries of the state chronicles. This may help to explain why these narrative passages of the *Tso*, unlike its speeches, so often strike the reader as unusually brief, peculiar and obscure in expression.

As the first major historical work the *Tso* has had an incalculable influence on Chinese historiography and its extensive use of direct discourse, its fondness for dramatic episodes and florid speeches, and the terseness of its narrative style have all become characteristics of later historical writing.

II. A Study of P'an Yüeh 潘岳.

Kazumi TAKAHASHI, Kyoto University.

The custom of comparing the relative merits of the two Western Chin poets P'an Yüeh (d. 300 A. D.) and Lu Chi 陸機 arose from the competitive atmosphere which prevailed in the literary world of their day, and it was from a similar basis that the rhetoric tendencies characteristic of Western Chin literature and represented in P'an Yüeh's works arose. The exponents of rhetoric took over the modes of expression of the "Nineteen Old Poems" and the earlier *yüeh-fu* and worked to refine them by greater attention to parallelism, euphony and other devices of language. P'an Yüeh's "Lament for the Dead" is no exception to this tendency of the times, but rather a typical example.

P'an Yüeh's poetry and prose contain elements of extreme sentimentality and egocentricity. In contrast to the Wei poets Juan Chi and Chi K'ang, however, there is no evidence in his works of a belief in immortals or an attempt to transcend the mundane world by pursuing the life of a hermit. Another characteristic of his work is his highly developed sensitivity to the changes of the seasons and the growth and decay of the natural world. These various disparate qualities of his work unite in the literary forms of the elegy (*ai* 哀) or formal lament (*lei* 誄) to create a new literature of sentiment. This study attempts to examine some of these tendencies in P'an Yüeh's work and determine his position in the history of Chi-

nese literature.

III. The Western Chin Poet Chang Hsieh 張協.

Tomoyoshi IKKAI, Kyoto University.

Chang Hsieh lived in the latter half of the third century, contemporary with the poets Lu Chi, P'an Yüeh and Tso Ssu. Outside of the ten "Miscellaneous Poems" and one "Historical Poem" contained in the *Wen hsüan*, however, nothing remains of his work except a few poems and fragments of a collection of rhymed pieces of various types originally in ten or more sections. Yet, within the general poetic fashion of the time which sought primarily for elegance and extravagance of expression, even these few works reveal characteristics of their own. Chang Hsieh's works excel in new modes of expression and fresh turns of phrase, particularly in his descriptions of landscapes. In addition they contain phrases which bear a striking resemblance to the works of T'ao Yüan-ming who lived some hundred years later. This resemblance does not end with a similarity of isolated phrases. Like T'ao Yüan-ming after him, Chang Hsieh was attempting to give a more direct expression to human thoughts and emotions which had heretofore been hampered by the bonds of formalism, and to achieve a simpler and more forceful expression of poetic spirit. Hence the mastery with which he employed the impromptu type of poem which, for lack of a more appropriate classification, is referred to as "Miscellaneous Poems" (*tsa-shih*). Thus although Chang Hsieh's works cannot compare in complexity of thought and expression with those of T'ao Yüan-ming, they may be counted as one of the sources of inspiration which T'ao Yüan-ming later drew upon.

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